"THEY SAID IT WOULD NEVER FLY!"
DR. ATOMIC AND THE FLYING SAUCERS
©1975 BY LARRY S. TODD
IN WHICH WE FIND THE GENTLE GENIUS AND HIS ERSATZ "LAB BOY" BILLY KROPOTKIN SOMEPLACE NOT FAR FROM DEATH VALLEY! MAYHAPS, THERE'S SOMETHING IN TH' AIR!

Well, Doc Atomic was well worth waiting for, a book that will have you rolling on the coffeehouse floor. Beautiful cover, one of the nicest I've ever seen on an underground. Inside, the hip ancestor of Gyro Gearloose meets the "Lochness Monster" and gets involved with a flying saucer and it's all fun, but the snapper is "Pot Bust!" a tale in which Billy Kropotkin finds himself developing a pair of nicely-drawn tits. Just how that comes about you'll have to read for yourself--I mean, did you think I'd spoil it for you? 90¢pp from Last Gasp.

T-SHIRTS BY TRINA! ROSIE IN VICTORY BLUE ON LILY WHITE, $4.50 INCL. POST-AGE. SPECIFY S. M. L. TRINA ROBBINS, 1982 15th ST. SAN FRAN, CAL. 94114

NEW COMIX CHECK LIST

Bizarre Sex 4
Dr. Atomic 3
Forbidden Knowledge 1
First Kingdom 3
Dan O'Neill V 2 No. 1
Flamed-Out Funnies
Star Reach 3
Pudge 2
California 2
Arcade 4

Coming:

Subvert 3
Snarf 6
Slow Death 7
Cocaine Comics

COMIX WORLD 35. Copyright Clay Geerdes, 915 Indian Rock Road, Berkeley, Ca 94707. $3 for 12 issues. Aviatrix logo by Trina, whose next work will appear in Bizarre Sex 4 (From Krupp, P. O. Box 7, Princeton, Wis, 54968, 90¢ pp) and Titters, an anthology of Women's humor to be published this fall. Don't write me about it though; I'll let you know when and where you can get it.* The American Comic Book Company has two nice items: their new catalog with a cover by Tim Kirkall and art by Pound and Stout; and a price guide to rare pulp mags. I recommend both. A buck to ACBC, P. O. Box 1809, Studio City, Ca 91604. More details will appear in their ad next issue. * Snarf 5 line-up includes Justin Green, George Metzger, Kim Deitch, Willy Murphy, Ted Richards, John Pound, Howard Cruse, Robert Crumb, & Denis Kitchen. Sez Denis: "I intend to build SNARF into the cream of our line." If you want a valuable link in the underground history, you need the 5th Anniversary issue of the Bugle-American (#216). 50¢pp from Krupp, it will put the mid-west ug papers & comix into perspective for you. A color cover by Kitchen & lots of strip reprints. Some readers may find Kitchen's strip on page 21 interesting since Crumb borrowed the idea and redrew it for the cover for ARCADE 2.* The Krupp buttons are doing so well that a second series is now being planned. * Rip Off of the Month Award to Steve Skeates for Bug in the works in PLOP 19. This is a complete copy of the cartoon, One Froggy Evening. Skeates just changed the frog to a cockroach. Rip-offs are routine in the Eastern comics (and quite a few--alas--undergrounds, too). That army of giant insects we saw in a recent Hulk last appeared in a Charlton Blue Beetle.* The Sierra Club Dolphin Book, Mind In The Waters is out in paperback ($6.95, Scribner's). It reprints Jay Lynch's Roxy cover & talks about its subliminal meanings.* Don't you think Robert Crumb ought to be the guest of honor at Underground Con '76? We all know Bob doesn't like cons and if he doesn't want to attend, well, we'll just honor him in absencia. If you agree, write CRUMB, YES! on a card & send to CW.

FLAMED-OUT FUNNIES

OH WOW! I GET IT! I GET IT!
I'VE NEVER BEEN SO MOVED. I'D LIKE YOU TO HAVE MY PIPE!
HERE! PLEASE TAKE ALL THIS MONEY!
IS THERE ANYTHING I CAN DO FOR YOU? JUST NAME IT!

COMIX WORLD CONGRATULATES WILLY MURPHY ON HIS FIRST SOLO BOOK, FLAMED-OUT FUNNIES. Willy Murphy has been in the Bay Area for a number of years and he's one cartoonist who never fails to get the sleazy flavor of a lot of our local street life into his panels. Most of Flamed-out is reprint material, and, like Nard 'N' Pat 1 (soon to be reprinted by Keith Green), it's a 24-pager. Willy's style reminds me of early Boob McNutt. He works with vaudeville routines as do Lynch and Crumb, and seems to prefer short gag pages to longer stories. His donut shop dialogue on Woody Allen as a millionaire loser should strike a lot of folks as timely. It's a nice, old-fashioned funnybook. I wish it contained more original material. It bothers me a little to see Arcade material re-run so soon. 75¢ from your mailorder dealer. 95¢pp.

C. G. 10-15

FREELANCING. 3. The language tells you a lot. A freelancer submits, and an editor accepts or rejects. This puts the writer in the position of a dependent child and elevates the editor to symbolic parent. There are some things you can know about editors that may make you more aware about why they do what they do. They are people just like you and they have personal lives. At the same time, they are employees, responsible to whatever guidelines have been dictated by the publisher who owns the paper or mag they work for. The publication is an extension of the publisher and when you read it you get to know him. He is printing what he wants to print and all he's going to buy is more of the same. He may talk a lot about creativity and ingenuity, but those are simply in-words, best ignored by the writer seeking to get a foot in the door. An editor looks for the same stuff he's already got and he throws back anything unfamiliar to him (i. e., creative work). With the exception of an occasional sociological or political article, men's mags demand a sex angle in everything they print. It's all been said over and over from Esquire and Stag in the thirties to Playboy and Knight in the fifties, and what editors do is re-cycle the same material over and over. Panel gags are re-drawn and some are re-captioned. It's safe to gamble that the reader has a poor memory, particularly if he is not in the business. Sex papers re-run the same photographs every two or three months. This way they save money and increase profit. Daily strip art in the papers may be re-cycled. In the Scribner's edition of Bringing Up Father, There are two identical strips that have different routines lettered in the balloons.

An editor's job is to fill up his magazine and to make it look as good as possible with what he's got. He has to write a lot of the stuff himself, and sometimes he winds up re-writing a lot of the stuff he has bought for the issue. Though he doesn't know anymore about who the readers are than a publisher does, he has to work as though he were aiming at a specific readership. He knows who he thinks the readers are and he may or may not have any respect for them. Some editors serve up a mag as though they were slopping hogs. They have literary aspirations and they think that anyone who is weird enough to want to read a sex mag deserves only the worst. But the freelancer may never assume that attitude. He has to take it seriously. The grottiest piece of crap has to be done just right, just hard or soft enough to get the publisher's seal of approval. The ultimate crime is writing an academic piece for a pop mag. Avant-garde non-sexist prose is unsalable, particularly when it is written by a man. Editors watch trends carefully, but they don't change the basic style of a magazine. If it appears worth the gamble, a new mag is begun as it was in the case of Viva, Bob Guccione's answer to Ms. When it became clear to Playboy, that their fifties college readership had grown into a class of middle-aged professionals, they simply started Oui to pick up the new readers, assimilating a lot of layout techniques and eyeball kicks from the underground newspapers.

Editors--I know, I digress a lot--think in terms of space. What does that mean? It means there is room for so many photos, so many panel gags, and so much prose in a given issue. What determines the amount of space available? The number of ads received.

OTHER THINGS: If you are unfamiliar with the world of organized art, you'll learn a lot from Leland Cooley's THE ART COLONY. It's a pot-boiler with a Londonesque (Jack, not Bobby), blond, super-stud hero, an unlikely painter who hits Laguna Beach and attains instant success on the gallery scene, but it does offer a lot of inside dope on what some "fine" artists have to go through to attain fame & money. It's strongly anti-hippie, and the bias keeps it from being a significant study of the lifestyle of the 60's. Not all communes have been bummers and not all folks who opt for country life are fleabitten slobs, but Cooley is just about as critical of the art scene as he is of Big Sur & Venice. You can probably read the "good parts" on your drugstore rack, but if you don't see it around it's from Avon, 959 Eighth Av, NY, NY 10019. $2.25pp.* From Simon and Schuster, Stan Lee's SON OF ORIGINS OF MARVEL COMICS. Reprints X-MEN 1, IRON MAN 1, AVENGERS 1, DAREDEVIL 1, NICK FURY 1, and SILVER SURFER 1. Minimum commentary by Lee between the reprints. As in the last volume, this one evades the true origins of any of the material; it's nice artwork if you're into Marvel, but useless as history. Since Lee went to work for Timely at the age of 17, one wonders about his loss of memory. What he refers to as new concepts are re-cycled Golden Age characters and ideas. The Angel is obviously a re-styled Hawkman, and Iceman is nothing but Jack Frost from a 40's FLASH. Timely began in '39 as an imitation of DC. SON OF ORIGINS is $6.95.

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